

DANCE CELEBRATION  
THE PHILADELPHIA DANCE ALLIANCE  
THE UNIVERSITY OF THE ARTS

P R E S E N T

T H E BALANCHINE  
COLLOQUIUM

THE PHILADELPHIA CONNECTION

A P R I L 1 2, 1 9 9 0

9 a.m. through 5 p.m.

The University of the Arts

Drake Theater

Spruce and Hicks Streets

Philadelphia PA



© 1987 Martha Swope

## GEORGE BALANCHINE (1904–1983)

---

George Balanchine was undoubtedly the greatest choreographer of the 20th century. Born in St. Petersburg, Russia, he trained at the Imperial School of Ballet and at Petrograd Conservatory. He left his mother country in 1924 and joined Diaghelev's Ballet Russes. Within a few years, he choreographed two of his most timely masterpieces, "Apollo" and "Prodigal Son." After Diaghelev's death in 1929, he worked for the Paris Opera Ballet, Royal Danish Ballet and Ballet Russe de Monte Carlo.

While in London in 1933, he met Lincoln Kirstein at a party who immediately invited the young, untraditionally minded Balanchine to the United States. Kirstein wanted to start a ballet company. Balanchine agreed, and said, "but first a school." He came to Philadelphia and selected dancers and teachers from Catherine Littlefield's school. He founded the School of American Ballet and choreographed works for films produced by Samuel Goldwyn, Broadway musicals such as "On Your Toes," "I Married an Angel," "The Boys from Syracuse," and for Ballet Russe de Monte Carlo.

He became artistically involved with Ballet Caravan and founded Ballet Society in 1946. He was asked to be artistic director of the New York City Ballet two years later.

For thirty-five years, Balanchine choreographed more than 60 works for his American dancers. His ballets are in the repertoires of companies throughout the world. His artistic legacy lives on each time a child enters the School of American Ballet, and each time a Balanchine ballet is taught to a new generation of dancers.

---

## SCHEDULE

---

8:30 - 9:15	Registration, Drake Theater
9:15 - 10:00	Moderator, Anna Kisselgoff (The New York Times) <i>A biographical sketch of Mr. Balanchine and his impact on American dance.</i>
10:00- 10:45	Ann Barzel, Historian and Critic <i>Balanchine in Philadelphia, The Littlefields, The Philadelphia Ballet and the start of The School of American Ballet.</i>
10:45 - 11:00	Break
11:00 - 11:30	Lorna London, soloist with Balanchine's Ballet Caravan.
11:30 - 12:00	Barbara Weisberger & Barbara Sandomato <i>The Beginnings of the Pennsylvania Ballet.</i>
12:15 - 1:15	Lunch, The Hunt Room, Haviland Hall, The University of the Arts
1:30 - 2:30	Edward Villella, Artistic Director, The Miami City Ballet & Patricia Wilde, Artistic Director, Pittsburgh Ballet <i>Balanchine's influences on American dance, regional companies, and the post-Balanchine era.</i>
3:00 - 4:30	Shubert Theater performance followed by discussion.
4:45	Tour of the Exhibit and Reception, Library and Gallery at 333 South Broad Street.

## SHUBERT THEATER PERFORMANCE

---

### APOLLO

Choreography by George Balanchine

Music and book by Igor Stravinsky

*First presented by Diaghilev's Ballets Russes, June 12, 1928, with Serge Lifar as Apollo, Alice Nikitina as Terpsichore (Alexandra Danilova alternated with Nikitina in this role in the original production), Lubov Tchernicheva as Polyhymnia and Felia Dubrovskaya as Calliope. First presented in the United States by the American Ballet, April 27, 1937, with Lew Christensen as Apollo and the three muses were danced by Elise Reiman, Holly Howard and Daphne Vane. The Pas de Deux and Variations from Apollo, with Iliana Lopez and Franklin Gamero of the Miami City Ballet.*

---

### SQUARE DANCE

Choreography by George Balanchine

Music by Antonio Vivaldi and Arcangelo Corelli,

"Sarabanda, Badinerie, Giga: 2nd, 3rd movements,"

"Concerto Grosso in B Minor, Op. 3, No. 10",

"Concerto Grosso in E Major, Op. 3, No. 12",

Staged by Victor Simon

*First presented by the New York City Ballet in 1957 with Patricia Wilde and Nicholas Magallanes. Laura Desiree and Alexander Nagiba of the Pittsburgh Ballet*

---

### RAYMONDA VARIATIONS

Choreography by George Balanchine

Music by Alexander Glazounov, "Raymonda"

*First presented by the New York City Ballet in 1961 with Patricia Wilde and Jacques D'Amboise. Laura Desiree and Brian Bloomquist of the Pittsburgh Ballet*

---

### SERENADE

Choreography by George Balanchine

Music by Peter Ilyich Tchaikovsky, "Serenade For Strings"

*First presented by students of the School of American Ballet at the estate of Felix M. Warburg, June 9, 1934. Presented by the producing company of the School of*

*American Ballet, December 6, 1934, with Kathryn Mullooney, Heidi Vossler and Charles Laskey in the principal roles.*

---

*Students from the School of Dance, The University of the Arts, staged by Bettijane Sills assisted by Barbara Sandonato. Dancers: Christina Hurley, Kendra McCool, Courtenay Pray, Michael Krochak, Jon Sherman, Jennifer Bader, Felise Bagley, Laurie Barker, David Bellerose, Lisa Devine, Milsy Mason, Mindy Mason, Mary Mazzulli, Kimberly Miller, Lisa Monacello, Tiffany Nassif, Maura Neighbor, Cheryl Nesler, Anthony Sandone, Erika Scheyd, Irene Schoener, Alice Stock, Jim Strong, Erricka Turner, Greg Ugrin, Felecia Walker. Understudies: Tiffany Amacker, Anne Buczkowski, Karen Cerkez.*

*Costumes have been provided courtesy of The Dance Corps, State University of New York at Purchase.*

---

*These performances of Apollo, Square Dance, Raymonda Variations and Serenade, Balanchine<sup>SM</sup> Ballets, are presented by arrangement with the Estate<sup>SM</sup> of George Balanchine and have been produced in accordance with the Balanchine Style<sup>SM</sup> and Balanchine Technique<sup>SM</sup>. Service standards established and provided by the estate.*

Philadelphia's early, rich ballet history has largely been an oral one. For the first time, a collection of photographs, press clippings, dance programs and other materials documenting Philadelphia's Balanchine connections has been curated for this special exhibit. The wide variety of dance memorabilia was discovered in Chicago, New York and Philadelphia.

Photographs of Catherine Littlefield and members of the Philadelphia Ballet, clippings and programs from her various performances are on display. In the early 1960s, George Balanchine made a number of visits to Philadelphia to personally share in the artistic evolution of the newly formed Pennsylvania Ballet Company. Photographs of Balanchine with Barbara Weisberger, Barbara Sandonato and Stella Moore document another Philadelphia connection. The exhibit also includes materials from Balanchine's early dance companies such as Ballet Caravan and Ballet Society and early subscription information and pictures of the Pennsylvania Ballet.

The Littlefield/Balanchine/Pennsylvania Ballet exhibit finally documents Philadelphia's dance traditions and solves the mystery about Balanchine's involvement with the Littlefields and the way in which he found teachers for the School of American Ballet and dancers for his early companies.

The Balanchine exhibition was organized by Stephen Bloom, Director of Libraries, The University of the Arts, Susan Glazer, Director, School of Dance, The University of the Arts, Sara MacDonald, Reference Librarian, The University of the Arts, Pearl Schaeffer, Executive Director, Philadelphia Dance Alliance, and Phyllis Stein-Novack, Director of Public Relations, Philadelphia Dance Alliance.

The George Balanchine Trust was formed in 1987 to facilitate the licensing of George Balanchine's works throughout the world.

Soon after the death of Mr. Balanchine, it became clear that an organizational problem was developing. More than 100 companies (located on six continents) were seeking rights to license, perform and tour hundreds of Balanchine Ballets. Each such license required qualified personnel to teach or to maintain the licensed ballet. Furthermore, there was a pervading need to maintain appropriate artistic standards.

The Balanchine Trust was formed to provide a solution to the problem. It is now actively involved in centralizing, coordinating and protecting all of the rights and skills necessary to carry on these formidable tasks on an orderly basis.

The Balanchine Trust is administered by Barbara Horgan. Her co-trustees are Karin von Aroldingen, Paul Epstein, Susan Hendl and Kay Mazzo.

## WHY THE BALLANCHINE COLLOQUIUM: THE PHILADELPHIA CONNECTION: WHY NOW?

---

By F. Randolph Swartz

History teaches us why things are the way they are today. If we do not understand our roots, how can we put into perspective our current actions and policies? These are some of the reasons we are gathering here today to discuss events of 56 years ago.

They were events that have had an impact on everyone involved in dance. They have relevance to what you see on stage, how you take class, your esthetic judgment, even how you think of dance. This day is about the state of American dance as it exists now.

Dance technique and repertory have traditionally been passed from teacher to student. So much of our history has been lost because we had no means to permanently record it. Dance historians have been scarce, and with the advent of film, video, and Labanotation, dance history began to truly evolve.

Those creative dance artists making history have hardly had the time or inclination to record their activities for posterity. As a result, we remain ignorant of the forces, personalities and circumstances that led us to our current understanding of dance. We find ourselves operating in a vacuum.

Today, we want to fill that vacuum with a story of a Russian choreographer who emigrated to the United States to revolutionize dance. We live in a dance world filled with his accomplishments and influences. But how did it all begin? What did he do when he arrived? Who was here and what were they doing? How did they influence him? Today we find the answers.

The impetus for creating this conference was the booking of the Miami City Ballet on the Dance Celebration series. Directed by Edward Villella, a New York City Ballet alumnus, we started to think of all the other companies closely identified with George Balanchine, their repertory, neoclassicism, The N.Y.C.B. "look,"

and the development of "The American style."

I remembered Balanchine had a special affection for Philadelphia and had been instrumental in the birth of the Pennsylvania Ballet. I also remembered a talk given by dance critic/historian Ann Barzel regarding two Littlefield sisters and the founding of the Philadelphia Ballet. Was there a connection? Was Philadelphia the beginning of our American Balanchine tradition? Today we find out what happened 56 years ago and how it profoundly affects us all.

I would especially like to thank Pat Moran for his work on the inception of the colloquium, and to Susan Glazer of the University of the Arts, who contributed so much of her time.



## THE LITTLEFIELDS

---

By Ann Barzel

Once upon a time, there was the Littlefield Ballet. Founded in Philadelphia in 1935, this company danced coast-to-coast in the United States and crossed the Atlantic to appear in Paris, London, Brussels and Deauville.

There was Catherine Littlefield, the director, choreographer and prima ballerina; Dorothe Littlefield, a principal dancer and ballet mistress; Carl Littlefield, soloist and superb partner; Caroline Littlefield (a.k.a. Mommie Littlefield in the dance world) associate director, adviser and often rehearsal pianist.

Catherine and Dorothe had spent much time in Europe studying with Egorova, Volinine, Preobrajenska, et al. They brought high standards of technique to the company which trained in the Littlefield's Philadelphia school and consistently displayed top level dancing. Some of the excellent dancers who later had second careers on Broadway and with Ballet Theatre were Joan McCracken, Karen Conrad, Miriam Golden, Dania Krupska, William Dollar and Douglas Coudy.

The repertoire of the company was broad. There were plotless classical pieces to Chopin, Bach, Poulenc; dramatic ballets such as "Daphnis and Chloe," "Parable in Blue," "Viennese Waltz," and an emphasis on American works. Among the latter were "Barn Dance," "Terminal," "Ladies Better Dresses," "Cafe Society," and "Let the Righteous Be Glad."

In February, 1937, the Littlefield Ballet danced in Philadelphia the full-length "Sleeping Beauty," with choreography by Petipa (as taught to Catherine by Egorova) and by Catherine. That summer, "Sleeping Beauty" was danced in New York's Lewisohn Stadium. Catherine and Alexis Dolinoff were Aurora and her Prince. Edward Caton danced Carabosse and the Bluebird and Lazar Galpern was Catalabutte.

Early in the company's career, modern dancer Lazar Galpern applied to create ballets for the troupe. He was immediately accepted and he made several modern style works, among them "Prodigal Son," to music by Cesar Franck, and a ballet satire "The Home Life of the Gods" to Eric Satie's "Mercure." This was indicative of the vision of the Littlefield Ballet.

Catherine's choreography was inventive, theatrical and punctuated with humor. Her classical vocabulary was extensive and demanding. In the "New York Times," critic John Martin described Catherine's choreography as "composed with freshness and invention." He praised her dancing as "clean-cut technically and of impeccable classicism."

Dorothe was a virtuoso with a great jump and the high extensions not commonly seen until the 1970s. She had a sparkling personality which came across in roles such as the boy Kay in "The Snow Queen" and the Light Lady in "Barn Dance." Carl was an athlete before he was induced to join the ballet company. The stretched feet of the diving champion he was contributed to his classical line. Caroline Littlefield was the mother of the trio. She had trained as a concert pianist and had been involved in the Philadelphia social sets musical-matinees. With a dance background, she expanded to putting on their shows and then opened a dance school.

A high point in the history of the Littlefield Ballet was the European tour it made as the Philadelphia Ballet in the summer of 1937. There were flowers, cheers and awards in Paris, repeated in Belgium – where there was an audience with King Leopold. In London, the sold out engagement in the Hippodrome Theatre was extended to three weeks. Famous critic Arnold Haskell went overboard in his enthusiasm which included "the most welcome visitors in a long time... Catherine Littlefield is a remarkable woman..." "Barn Dance" is a little masterpiece."

In the fall of 1938, and again in 1939 and 1941, the company was with the Chicago Civic Opera, dancing the ballet episodes in the extensive opera repertoire and giving all ballet programs twice a week in the opera house. Those years included cross-country tours with seasons in the Hollywood Bowl.

In 1941, most of the men in the company joined the armed forces and the Littlefield Ballet was "temporarily disbanded." Carl joined the air force and flew a bomber named "The Ballerina" over the Pacific. Catherine directed ice shows, introducing balletic ice-dancing decades before recent "innovators" discovered the possibilities of ice-dancing. She also choreographed the dances in a number of Broadway shows. She considered these interim jobs and had plans to re-organize a Littlefield Ballet.

Dorothie taught at the School of American Ballet and for one season was the leading dancer and ballet mistress for the Balanchine dances in "Song of Norway on Broadway." Later, she directed ice shows in Chicago's Hilton Hotel.

Catherine Littlefield died in Chicago of cancer in 1951. Dorothie died in Chicago of a blood clot in 1953. Caroline Littlefield died in New Jersey in 1957 and Carl, after a long illness, died in San Francisco in 1966. Like the ripples that go on and on after a pebble hits the water, the Littlefield influence goes on, even where the name is unknown.



## PARTICIPANTS

---

### ANN BARZEL

Ann Barzel was born in Minneapolis, Minnesota and graduated from the University of Chicago. She studied dance with Adolph Bolm, Michel Fokine, Doris Humphrey and at the School of American Ballet. She danced in the Chicago Opera and taught dance for 21 years. As a writer and critic, she covered dance around the world and contributed articles to "Dance Magazine," "Dance News," and British, French, German and Italian periodicals. She was the dance writer for "The Chicago American," a daily newspaper, for 27 years.

The recipient of numerous arts awards, Ann Barzel founded the dance archives at the Newberry Library and is currently dance critic for "Chicago Skyline".

---

### ANNA KISSELGOFF

Anna Kisselgoff was named chief dance critic of "The New York Times" in 1977. She had been a dance critic and cultural news reporter since joining the newspaper in 1968.

Born in Paris, France, Anna Kisselgoff was brought up in the United States. She graduated from Bryn Mawr College cum laude, with a Bachelor of Arts degree from Columbia University Graduate School of Journalism and a Master of Arts degree in European history from Columbia in 1963.

Anna Kisselgoff has reviewed performances by all major dance companies and has written extensively on the dance, not only for "The Times," but for "Dance News," "On Point," "Playbill" and other publications. Her writings have dealt with trends, developments, personalities and problems of the dance during a period in which the art has enjoyed a vastly increased public recognition.

In 1974, she obtained an exclusive interview with Mikhail Baryshnikov shortly after his defection from the Soviet Union and was

granted an exclusive interview with the former prima ballerina of the Soviet Union, Galina Ulanova, two years later.

Anna Kisselgoff was made a Knight of the Order of The Dannebrog by Queen Margrethe of Denmark and Chevalier of the Order of Arts and Letters by the French government.

---

### LORNA LONDON

Lorna London was born in Toronto, Canada and moved with her family to Larchmont, New York. She began her ballet training with Sonia Serova and later entered the School of American Ballet. Upon graduation from SAB, she was asked to join Ballet Caravan. Members of the company included William Dollar, Lew Christensen, Marie-Jeanne, Michael Kidd, Eugene Loring, John Taras, and Todd Bolender.

Lorna London danced "Serenade," "Concerto Barocco," "Ballet Imperial," as well as works choreographed specifically for Ballet Caravan by William Dollar and Eugene Loring.

With the coming of World War II, Ballet Caravan was disbanded in 1941. Three years later, Lorna London opened a school in Larchmont and is still teaching ballet there today.

---

### BARBARA SANDONATO

Barbara Sandonato grew up in Larchmont, New York where she first studied ballet with Lorna London. She received a scholarship at the School of American Ballet and while still a teenager, made a guest appearance with Jacob's Pillow Dance Festival.

She participated in the initial organization of the Pennsylvania Ballet and was the troupe's first principal dancer. She danced the Balanchine repertoire as well as original works created for the company. Barbara Sandonato joined the National Ballet of Canada for one season and appeared with Rudolph Nureyev as guest dancer with the Wisconsin Ballet. She returned to the

Pennsylvania Ballet in 1973. Barbara Sandomato was awarded the bronze medal in the Fifth International Ballet Competition, Varna, Bulgaria. She is currently assistant professor of dance at The University of the Arts.

---

#### EDWARD VILLELLA

Born in Bayside, New York in 1936, Edward Villella was "discovered" by George Balanchine when he entered the School of American Ballet at the age of ten. He received a B.S. in marine transportation from New York Maritime Academy and returned to SAB in 1955. Two years later, he was invited to join the New York City Ballet.

Edward Villella has been identified with many roles in the New York City Ballet's repertoire including "Tarantella," the "Rubies" section of "Jewels," and originated the role of Oberon in "A Midsummer Night's Dream." Perhaps his most famous role was the 1960 revival of Balanchine's masterpiece, "Prodigal Son."

Edward Villella, one of America's most celebrated male dancers, brought his virtuosity to television, danced at presidential inaugurations, and was producer/director for the PBS series "Dance in America."

He has received many honors and awards, including the 38th annual Capezio Dance Award and has taught and lectured on dance throughout the United States.

In 1986, he became founding artistic director of the Miami City Ballet.

---

#### BARBARA WEISBERGER

When she was eight years old, Barbara Weisberger became the first child accepted by George Balanchine to study at the School of American Ballet. When her family moved from New York to Wilmington, Delaware, she continued her dance studies with Catherine and Dorothe Littlefield. In 1953, Barbara Weisberger established a dance school and regional company in Wilkes

Barre, Pennsylvania. During this time, she began to think seriously about starting a major ballet company in Philadelphia.

In 1962, she started the School of the Pennsylvania Ballet. With the help of her mentor George Balanchine, who gave her his ballets to perform, Barbara Weisberger founded the Pennsylvania Ballet.

She has received numerous honorary degrees and awards including the Gimbel Philadelphia Award and the Hazlett Award for Excellence in the Arts from the Governor of Pennsylvania. In 1984, Barbara Weisberger founded the Carlisle Project and is currently its artistic director.

---

#### PATRICIA WILDE

Patricia Wilde danced with the Marquis de Cuevas Internationale and Ballet Russe de Monte Carlo before she joined the New York City Ballet. A principal dancer for 15 years, she performed every major role in the repertoire. George Balanchine created works just for her including "Raymonda Variations" and "Square Dance."

The first director of the Harkness House of Ballet in New York, Patricia Wilde also assisted George Balanchine in establishing the school of the Grand Theatre of Geneva Switzerland. Ballet mistress, coach and eventually Director of the American Ballet Theatre School, she has worked with many international stars, including Mikhail Baryshnikov and Natalia Makarova.

Currently artistic director of the Pittsburgh Ballet, Patricia Wilde is also a guest teacher, lecturer and ballet coach throughout the world and has worked with the National Endowment for the Arts, the Fulbright Scholarships and Dance/USA.

---

## ORGANIZATIONS

---

### DANCE AFFILIATES

Dance Affiliates, founded in 1983, presents a wide variety of the finest national and international ballet, modern and theatrical dance companies. In 1984, Dance Affiliates and the Annenberg Center joined forces to present Dance Celebration.

During the past seven years, Dance Celebration has presented Martha Graham, Merce Cunningham, Twyla Tharp, Alwin Nikolais, Pilobolus and Lar Lubovitch at the Zellerbach Theater. Dance Celebration has also commissioned works from Eliot Feld, Paul Taylor, David Gordon and David Parsons. Dance Celebration sponsors a children's series and the free Artist-to-Artist series of master classes, lectures and demonstrations for the local arts community.

Dance Affiliates also presents the Next Move Series with works and companies on the "cutting edge." During the past three years, 17 companies including David Parsons, Bebe Miller and Susan Marshall have been presented.

Dance Affiliates presents special engagements such as Mummenschanz at The Shubert Theater. Dance Affiliates initiated the Balanchine Colloquium.

---

### THE UNIVERSITY OF THE ARTS

Located in the heart of Philadelphia's professional artistic community, The University of the Arts is the only university in the nation exclusively devoted to education and professional training in the performing and visual arts.

Featuring residential programs in dance, theater, music, design, the fine arts and crafts, The University of the Arts prepares students to enter over 150 careers in the arts and related fields. The Philadelphia College of the Performing Arts is comprised of the School of Dance, the School of Theater and the School of Music.

At the School of Dance, students receive training for careers as professional dancers and entertainers, dance educators and choreographers. Classical ballet, modern, jazz and tap pro-

grams feature daily technique classes. Humanities and social science courses emphasize arts related concerns.

In addition to the four year BFA Program, the School of Dance offers an open Extension Division and a six week Summer Program.

---

### PHILADELPHIA DANCE ALLIANCE

The Philadelphia Dance Alliance (PDA) is a non-profit organization founded in 1971 to promote an understanding and appreciation for dance as a performing art and a means of personal enrichment. A member of the Greater Philadelphia Cultural Alliance and Dance/USA, PDA offers a variety of resources, services and programs to its members which primarily include dance companies, independent choreographers and dance artists.

PDA recognizes the dance community's need for an organization that acts as a clearing-house through and from which the dance community can receive the necessary support, services and resources to enable all types of dance forms and styles to flourish. It is the organization's mission to foster dance in the Delaware Valley and to assist dancers, choreographers, artistic directors and teachers in the advancement of their artistic and professional goals.

---

### ANNENBERG CENTER

The Annenberg Center, University of Pennsylvania is a three theatre complex located on the Penn Campus. It was established in 1971, largely through the generous support of alumnus Walter Annenberg. Over the past twenty years, the Annenberg Center has presented a wide variety of professional dance, theatre, music, film and children's theatre.

The Annenberg Center co-presents "Dance Celebration," with Dance Affiliates of the American Ballet Competition. This contemporary dance series, started in 1984, features internationally known companies in a main stage and "new dance" format.

## CREDITS

---

---

### BALANCHINE COLLOQUIUM ORGANIZERS

Susan B. Glazer  
*Director, School of Dance, The University of the Arts*  
Stephen Goff  
*Managing Director, Annenberg Center, University of Penn.*  
Pearl B. Schaeffer  
*Executive Director, Philadelphia Dance Alliance*  
Phyllis Stein-Novack  
*Director of Public Relations, Philadelphia Dance Alliance*  
F. Randolph Swartz  
*Artistic Director, Dance Affiliates*

---

### EXHIBIT CONTRIBUTORS

Ann Barzel  
Lorna London  
Stella Moore  
Barbara Sandomato  
The Free Library of Philadelphia  
Urban Archives, Paley Library, Temple University

---

### BALANCHINE COLLOQUIUM SUPPORTERS

This colloquium is made possible through the generous support of :  
The Pew Charitable Trusts  
The National Endowment for the Arts  
ARCO Chemical Company

---

### SPECIAL THANKS

Patricia Ackerman  
Laurence Bach  
Stephen Bloom  
Edna Cohen  
Brian Feeney  
Barbara Horgan & The Balanchine Trust  
Janette Howard  
Stephen Jay  
Sara MacDonald  
Jay Madara  
Ina Marcus  
Stella Moore  
Pat Moran  
Edward Myers  
Madeleine Nichols &  
The New York Public Library, Lincoln Center  
Mindy Raynor  
Marlene Rice  
Juanita E. Roberts  
Bettijane Sills  
Kirby Smith  
Katharine Sokoloff  
Peter Solmssen  
Josey Stamm  
Martha Swope  
Virginia Villalon  
Carol Walker  
Heidi Waltner  
Sibyl Weidner  
Judy Weiss  
Lucy Weiss  
Anne Williams & Ballet Society